Shakespeare Unit Year 9 English

1. Hand out rationales and discuss.
2. Quiz-write down as many Shakespeare plays as you can in two minutes. Winner gets a Freddo.

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| COMEDIES | HISTORIES | TRAGEDIES |
| [*All's Well That Ends Well*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=allswell) [*As You Like It*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=asyoulikeit) [*Comedy of Errors*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=comedyerrors) [*Love's Labour's Lost*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=loveslabours) [*Measure for Measure*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=measure) [*Merchant of Venice*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=merchantvenice) [*Merry Wives of Windsor*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=merrywives) [*Midsummer Night's Dream*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=midsummer) [*Much Ado about Nothing*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=muchado) [*Taming of the Shrew*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=tamingshrew) [*Tempest*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=tempest) [*Twelfth Night*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=12night) [*Two Gentlemen of Verona*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=twogents) [*Winter's Tale*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=winterstale) | [*Cymbeline*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=cymbeline) [*Henry IV, Part I*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=henry4p1) [*Henry IV, Part II*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=henry4p2) [*Henry V*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=henry5) [*Henry VI, Part I*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=henry6p1) [*Henry VI, Part II*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=henry6p2) [*Henry VI, Part III*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=henry6p3) [*Henry VIII*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=henry8) [*King John*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=kingjohn) [*Pericles*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=pericles) [*Richard II*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=richard2) [*Richard III*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=richard3) | [*Antony and Cleopatra*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=antonycleo) [*Coriolanus*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=coriolanus) [*Hamlet*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=hamlet) [*Julius Caesar*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=juliuscaesar) [*King Lear*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=kinglear) [*Macbeth*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=macbeth) [*Othello*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=othello) [*Romeo and Juliet*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=romeojuliet) [*Timon of Athens*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=timonathens) [*Titus Andronicus*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=titus) [*Troilus and Cressida*](http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=troilus) |

1. Brainstorm what we already know about Shakespeare.
2. Read through pp. iv -3 about Shakespeare’s background from the Heinemann *Introduction to Shakespeare* booklet.
3. Hand out sonnet and read through. Initial thoughts and reactions?
4. Go through info on sonnets on handout and do questions as a class.
5. Go back to text and read through pages 17-23. Do question 1 on page 17.

Sonnet 116

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
O no! it is an ever-fixed mark   
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks   
Within his bending sickle's compass come:   
Love alters not with his brief hours and weeks,   
But bears it out even to the edge of doom.  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

What is a sonnet? It is a lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme. There are two major patterns of rhyme in sonnets written in the English language: Italian and Shakespearean.

Shakespearean sonnets consist of three groups of four lines called quatrains and a couplet (two lines) at the very end. The last syllables of each line rhyme not with the line after it, but with the one after that (*minds* and *finds*) in each quatrain.

Iambic pentameter is the rhythm by which poetry is metered. It has five main beats and five unstressed beats. For example: “Let **me** not **to** the **marr**iage **of** true **minds**”. See your text p.23 for more information.

A lyric is a fairly short poem from the perspective of a single speaker who expresses a state of mind, including thoughts and feelings.

1. Put a line where each quatrain ends. Identify the rhyming words and their pairs.
2. What is this sonnet about?
3. How do you know? Quote specific lines and words from the sonnet in your explanation.
4. Are there words/phrases that you’re not sure about? Write them below and we’ll go over them together.

Don’t let there be obstacles for two people being together

Love isn’t love if it changes when it finds changes,

Or leaves when one person leaves the relationship.

Oh no! It is something that stays the same forever

That stays the same throughout storms and is never moved.

It is the star that guides every wandering ship

Which is priceless, even though there are ways of measuring stars.

Love does not depend on time, although people(and their beauty) who are loved sometimes fade and die.

Love does not change through small amounts of time,

But lives on until the end of the world.

If this is wrong and proved to me to be wrong,

Then I have never written anything and no person has ever loved.

Poetry is about manipulating language to convey a mood, an idea, a feeling. It is sometimes described as ‘painting with words’. Below are some examples of descriptive writing by Margaret Atwood in her novel *The Blind Assassin* that convey **something** to the reader without explaining it:

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| --- | --- |
| **Descriptive writing** | **Explanatory writing** |
| A hot wind was blowing around my head, the strands of my hair lifting and swirling in it, like ink spilled in water. | It was hot and humid. The wind blew through my hair, spreading it out. |
| What had she been thinking of as the car sailed off the bridge, then hung suspended in the afternoon sunlight, glinting like a dragonfly for that one instant of held breath before the plummet? |  |
| Holding her hand over the picture, she can still feel the heat coming up from it, like the heat from a sun-warmed stone at midnight. |  |

Can you see how the descriptive writing is much more powerful than the explanatory for the purpose of conveying an idea, an emotion to the reader? Obviously, explanatory (or expository) writing has its own place and purpose, as with all other genres of writing, but for poetry, which is much more an art, descriptive language is imperative. Try some for yourself below:

|  |  |
| --- | --- |
| **Descriptive writing** | **Explanatory writing** |
|  | It was raining heavily in the late afternoon. |
|  | It was really difficult to have to wait so long for something so important. |
|  | The smell was disgusting; I couldn’t stand it. |

Photocopy pages from Cambridge book 1 about metalanguage and hand out, eg., personification, etc.

Go through the various types of poetic language devices.

Go back to sonnet and try again-do an explanatory version of it.

Explain how sonnets are generally written for one person, by one person and are about love.

Begin their sonnets.